Irving swiftly, surely, acted every part in the piece as he read. While he read, he made notes as to the position of the characters and the order of the crowds and processions. At the end of the first reading he gave out the parts.

The next day there was the " comparing " of the parts. It generally took place on the stage, and we sat down for it. Each person took his own character, and toofc up the cues to make sure that no blunder had been made in writing them out. Parts at the Lyceum were written, or printed, not typed.

These first two rehearsals—the one devoted to the reading of the play, and the other to the comparing of the parts, were generally arranged for Thursday and Friday. Then there was two days' grace. On Monday came the first stand-up rehearsal on the stage.

We then did one act straight through, and, after that, straight through again, even if it took all day. There was no luncheon interval. People took a bite when they could, or went without. Henry himself generally went without. The second day exactly the same method was pursued with the second act. All the time Henry gave the stage his personal direction, gave it keenly, and gave it whole. He was the sole superintendent of his rehearsals, with Mr. Loveday as his working assistant, and Mr. Allen as his prompter. This despotism meant much less wasted time than when actor-manager, "producer,** literary adviser, stage manager, and any one who likes to offer a suggestion

are all competing in giving orders and advice to a company.

Henry Irving never spent much time on the women in the company, except in regard to position. Sometimes he would ask me to suggest things to them, to do for them what he did for the men. The men were as much like him when they tried to carry cut his instructions as brass is like gold; but he never grew weary of " coaching " them,